

SCORPIONS

ANTHOLOGY

ARRANGED FOR PIANO/VOCAL
WITH GUITAR CHORD BOXES
AND FULL LYRICS

SCORPIONS

ANTHOLOGY

Music Sales Limited,
78 Newman Street, London W1P 3LA, England.
Music Sales Pty. Limited,
27 Clarendon Street, Artarmon, Sydney, NSW 2064, Australia

*This book © Copyright 1985 by
Wise Publications
ISBN 0.7119.0711.0
Order No. AM60161*

*Music Sales complete catalogue lists thousands of
titles and is free from your local music book shop,
or direct from Music Sales Limited.
Please send 25p in stamps for postage to
Music Sales Limited, 78 Newman Street, London W1P 3LA.*

*Printed in England by
Watkiss Studios Limited, Biggleswade, Beds.*

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Always Somewhere

Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2

Guitar (actual sound)

mp R.H.

Am C G Am

C G F6(addE) Em7

Ar - rive_ at sev - en. The place feels

Am C G Am

good. No time to call _ you to - day. _

C G

En-cores till e - lev - en, then

F6(addE) Em7 Am C

Chi nese food. Back to the

G Am

ho - tel a - gain. _

Detailed description of the musical score: The score is for a song, page 5. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The first system has four measures. The second system has four measures. The third system has four measures. The fourth system has four measures. The lyrics are: 'good. No time to call _ you to - day. _', 'En-cores till e - lev - en, then', 'Chi nese food. Back to the', and 'ho - tel a - gain. _'. Chord diagrams are provided for the guitar part: Am (first system), C (second system), G (third system), Am (fourth system), C (fifth system), G (sixth system), F6(addE) (seventh system), Em7 (eighth system), Am (ninth system), C (tenth system), G (eleventh system), and Am (twelfth system).

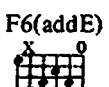


Guitar (actual sound)
(2nd time ad lib)





I call your
An - oth er



num - ber,
morn - in',

the line
an - oth

ain't
er

free.
place.







I'd like to tell you, come to me.
 The on - ly day off's far a - way.




A night with - out you
 But ev - 'ry cit - y has






seems like a lost dream. Love, I can't
 seen me in the end. and brings me




tell you how I feel.
 to you a gain.

cresc.

Sheet music for guitar and piano, featuring guitar chords and lyrics.

Guitar Chords:

- C (0 0)
- G(no3rd) (X 3 fr.)
- Am(no3rd) (X 5 fr.)
- G(no3rd) (X 3 fr.)
- F(no3rd) (X 3 fr.)
- G(no3rd) (X 3 fr.)
- C (0 0)
- G(no3rd) (X 3 fr.)
- Am(no3rd) (X 5 fr.)
- G(no3rd) (X 3 fr.)

Lyrics:

Al-ways some - where. Miss you where I've
been. I'll be back to love you a -
gain. Al-ways
some - where. Miss you where I've been.

Piano Accompaniment: The piano part provides harmonic support with chords and melodic lines, including a *mf* (mezzo-forte) dynamic marking.

Sheet music for guitar and piano, featuring lyrics: "I'll be back to love you again."

Guitar Chords:

- F(no3rd):
- G(no3rd):
- C(no3rd):
- G:
- C:
- G:
- F6(addE):
- Em7:
- Am:
- C:
- G:
- F6(addE):
- Em7:
- Am7:

Piano Accompaniment:

- Right Hand (R.H.): *mp* (mezzo-piano). Features a melodic line with a long slur across the first two measures.
- Left Hand: Provides harmonic support with chords and moving lines.

Lyrics: I'll be back to love you again.

Loving You Sunday Morning

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Moderately

No chord

Medium Rock beat

D/A

Dsus4/A

D/A

A(no3rd)

D/A

Dsus4/A

D/A

A(no3rd)

D/A

Dsus4/A

D/A

A(no3rd)






























Work - in' hard to get it on for you
 Peo - ple tell me that I'm gon - na lose you,







ev - 'ry day and night.
 our love will die.

I give you all I've got
 So tell me, is it true,







to give. Take it all.
 right or wrong?

Love, I know that you're feel - in' blue, _____
 I nev - er ev - er wan - na lose your love, _____

lone - ly deep in - side, _____ 'cause I know how it feels _____
 so I will change my life. _____ Be - lieve in me, my love. _____

_____ to be a - lone. _____ }
 _____ I'm com - ing home. _____ }

 3fr.

Lov - in' you Sun - day morn - ing, you were on my mind, _____

D/A Dsus4/A D/A A(no3rd)
 No chord

love, ev - 'ry day.

D/A Dsus4/A D/A A(no3rd) Csus2 3 fr.

Lov - in' you Sun -

day morn - ing, your love makes me fly so far a-way.

N.C. D/A Dsus4/A D/A A(no3rd) D/A Dsus4/A B°

Chord diagrams shown:
 D/A: 0 2 1 2 3 2
 Dsus4/A: 0 2 1 2 3 2
 A(no3rd): 0 2 1 2 3 2
 Csus2: 0 2 1 2 3 2 (3 fr.)
 B°: 0 2 1 2 3 2

1. 2.

A(no3rd) F⁰7

Whoa ah

B⁰7 A(no3rd) F⁰7 B⁰7

ba ba ba ba ba ba ba. Whoa ah.

Whoa ah.

Repeat and fade

A(no3rd)

Detailed description of the musical score: The score is written for guitar and voice. The key signature has one sharp (F#), and the time signature is 4/4. The guitar part is written on a single staff. The vocal line is written on a single staff. The score is divided into two main sections, 1. and 2., separated by a double bar line. Section 1. starts with a guitar chord of A(no3rd) and a vocal line with the lyrics 'Whoa ah'. Section 2. starts with a guitar chord of B⁰7 and a vocal line with the lyrics 'ba ba ba ba ba ba ba. Whoa ah.'. The guitar part includes various chords: A(no3rd), F⁰7, B⁰7, and A(no3rd). The vocal line includes the lyrics 'Whoa ah', 'ba ba ba ba ba ba ba. Whoa ah.', and 'Whoa ah.'. The score ends with a 'Repeat and fade' section, which is marked with a double bar line and a repeat sign. The guitar part in the 'Repeat and fade' section is marked with a double bar line and a repeat sign. The vocal line in the 'Repeat and fade' section is marked with a double bar line and a repeat sign.

Is There Anybody There?

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat

Bm



Bm7



Bm



Bm7



The first system of the musical score is in 4/4 time. It features a piano accompaniment in the left hand and a vocal line in the right hand. The piano part starts with a *mf* (mezzo-forte) dynamic. The vocal line is a whole note chord, Bm7. The piano part consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system ends with a double bar line.

1.

2.

D



Ah, _____

The second system of the musical score continues the piano accompaniment and vocal line. The piano part features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a whole note chord, D. The system ends with a double bar line.

C



B7/D#



Em



ah, _____

The third system of the musical score continues the piano accompaniment and vocal line. The piano part features a steady eighth-note pattern in the right hand and a bass line in the left hand. The vocal line is a whole note chord, C. The system ends with a double bar line.



ah. _____ ah. _____

1.

2.



Bm



O - pen my mind; — let me find — new vi - bra - tions.
I find my - self — in a state — of con - fu - sion.

A



Tell me the way — I must take — to reach my — des - ti - na - tion,
Life's like a pan - to - mime trick — or a la - ser il - lu - sion.

Bm



and a place_ where I can stay.
Where's a place_ that I can stay?

Where is the love_ of my life?_ Could - n't find_ her.
Save me; don't let_ me get lost_ in the o - cean.

Show me the way_ to find back_ to my - self,_ 'cause I'm no -
I need your help_ ev - ry day_ to con - trol_ my e - mo -



Bm



where tions in the dark - ness of these days. }
in the dark - ness of these days. }



Is there an - y - bod - y there who feels — that vi - bra - tion, who

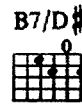
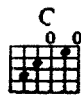
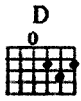


shows me the way to my love? Is there an - y - bod - y there with that —



— in - cli - na - tion to bring back the sun to my heart?



Repeat and fade

Musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Ah, _____" and "ah, _____". The piano accompaniment consists of a treble and bass staff with various chords and melodic lines.



Musical notation for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "ah, _____". The piano accompaniment consists of a treble and bass staff with various chords and melodic lines.



Musical notation for the third system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "ah. _____". The piano accompaniment consists of a treble and bass staff with various chords and melodic lines.

Coast to Coast

Music by Rudolf Schenker

Medium tempo

The musical score for "Coast to Coast" is written for piano. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Medium tempo". The dynamics start with a mezzo-forte (*mf*) marking. The score is divided into four systems, each containing a first and second ending bracketed together. Chord diagrams are provided for the following chords: E, Em, C/E, D/E, and E7. The bass line consists of a steady eighth-note pattern, while the treble line features chords and melodic fragments.

System 1: Treble clef, 4/4 time. Chord diagrams: E, Em, E. Dynamics: *mf*.

System 2: Treble clef, 4/4 time. Chord diagrams: 1. Em, 2. Em, D/E. Dynamics: *mf*.

System 3: Treble clef, 4/4 time. Chord diagrams: C/E, Em, D/E. Dynamics: *mf*.

System 4: Treble clef, 4/4 time. Chord diagrams: Em, D/E, C/E, Em, D/E. Dynamics: *mf*.

Em C/E

The first system of musical notation consists of a grand staff with a treble and bass clef. Above the staff, two guitar chord diagrams are shown: Em (E minor) and C/E (C major with E in the bass). The music features a melody in the treble clef and a bass line in the bass clef. The melody includes eighth and quarter notes, some with slurs and ties. The bass line consists of a steady eighth-note pattern.

D/E Em D/E

The second system of musical notation continues the piece. It features three guitar chord diagrams: D/E (D major with E in the bass), Em (E minor), and D/E (D major with E in the bass). The musical notation follows the same pattern of a melody in the treble and a bass line in the bass.

C/E Em D/E Em D/E Em

The third system of musical notation includes six guitar chord diagrams: C/E (C major with E in the bass), Em (E minor), D/E (D major with E in the bass), Em (E minor), D/E (D major with E in the bass), and Em (E minor). The melody and bass line continue through this system.

G C Em G

The fourth system of musical notation features four guitar chord diagrams: G (G major), C (C major), Em (E minor), and G (G major). The right-hand section (R.H.) is indicated by a bracket and contains a melodic line with triplets. The bass line continues with eighth notes.

D Em G C Em

The fifth system of musical notation includes five guitar chord diagrams: D (D major), Em (E minor), G (G major), C (C major), and Em (E minor). The piece concludes with a final melodic phrase in the right hand and a bass line.

G D(no3rd) Em

To Coda

E Esus2

E Esus2 E

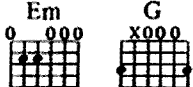
Esus2

This page of musical notation is for guitar, featuring piano accompaniment and guitar-specific chords and techniques. The notation is organized into five systems, each with a grand staff (treble and bass clefs) and guitar-specific elements above the staff.

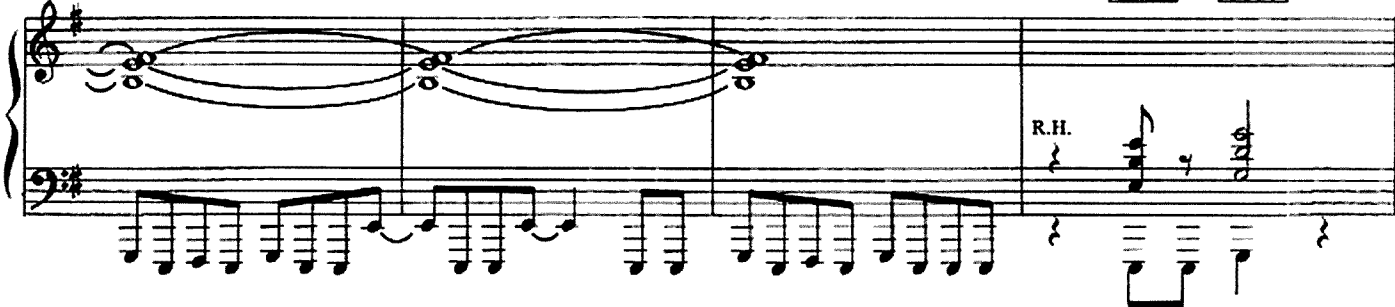
- System 1:** The guitar part features three chords: G (indicated by a diagram with an 'x' on the 6th string), D(no3rd) (indicated by a diagram), and Em (indicated by a diagram). The text "To Coda" is written between the D and Em chords. The piano accompaniment in the bass clef consists of eighth-note patterns.
- System 2:** The guitar part features two chords: E (indicated by a diagram) and Esus2 (indicated by a diagram). The piano accompaniment continues with eighth-note patterns.
- System 3:** The guitar part features three chords: E (indicated by a diagram), Esus2 (indicated by a diagram), and E (indicated by a diagram). The piano accompaniment continues with eighth-note patterns.
- System 4:** The guitar part features one chord: Esus2 (indicated by a diagram). The piano accompaniment continues with eighth-note patterns.
- System 5:** The guitar part features one chord: Esus2 (indicated by a diagram). The piano accompaniment continues with eighth-note patterns.

The piano accompaniment in the bass clef consists of eighth-note patterns, often beamed together in groups of four or six. The treble clef staff in each system contains sustained chords or single notes, often with long horizontal lines indicating sustained sounds.

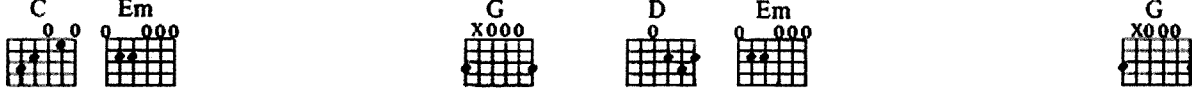
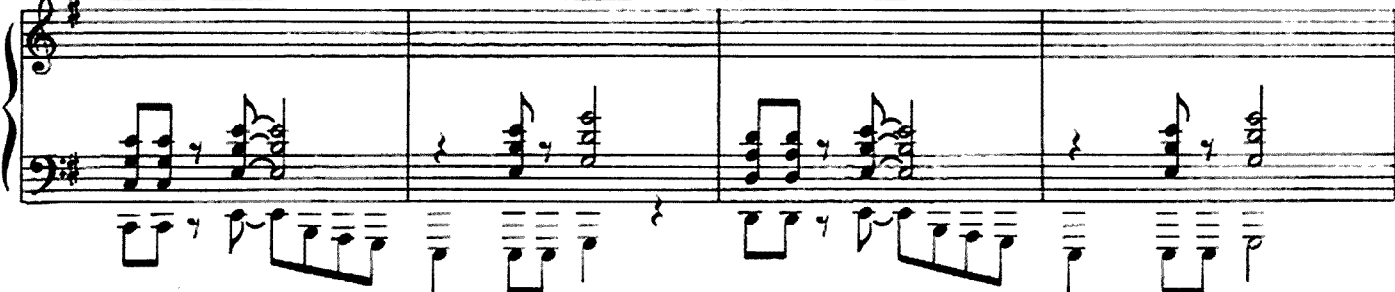
Em G




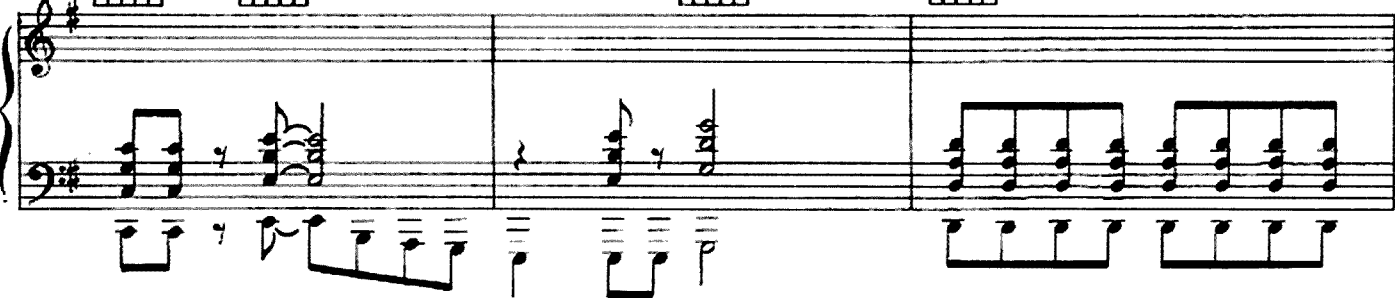
R.H.



C Em G D Em G






C Em G D(no3rd)



D. S. al Coda

Em

Coda

Em D/E

Repeat and fade

C/E Em D/E




Lovedrive

Words by Klaus Meine

Music by Rudolf Schenker

Medium Hard Rock beat

Em 7fr.

Emsus2 7fr.

Em 7fr.

mf

Emsus4 7fr.

Em 7fr.

Emsus2 7fr.

Em 7fr.

Emsus4 7fr.

Em 7fr.

A

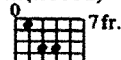
B(no3rd)



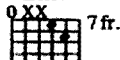
girl to drive, a car to love. The mu-sic rocks me down
cit-y lights of Lon-don town are far a-way. My hand

The first system of the musical score. The vocal line is in G major (one sharp). The piano accompaniment consists of a treble and bass staff. The bass line is a steady eighth-note pattern. The treble line has chords and moving lines.

Em(no3rd)



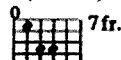
Em7



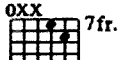
the mo-tor-way.
is on her wing.

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same bass line and treble accompaniment.

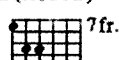
Em(no3rd)



Em7



B(no3rd)



My where's got wings; we're
I stop the car and

The third system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same bass line and treble accompaniment.

tak-ing off, and I can't stop this flight of speed to-day.
she gets down. I like to show why Scor-pions got a sting.

The fourth system of the musical score. The vocal line continues with the lyrics. The piano accompaniment continues with the same bass line and treble accompaniment.

Em(no3rd)

Em7

Em(no3rd)

Em7



It's a love - drive on wheels of fire; a



love drive, just one de - sire: love.

No chord

You drive me cra - zy, babe.

It's a

love - drive on wheels of fire; a love drive, just

one de - sire: love. You

drive me cra - zy, babe.

N.C.

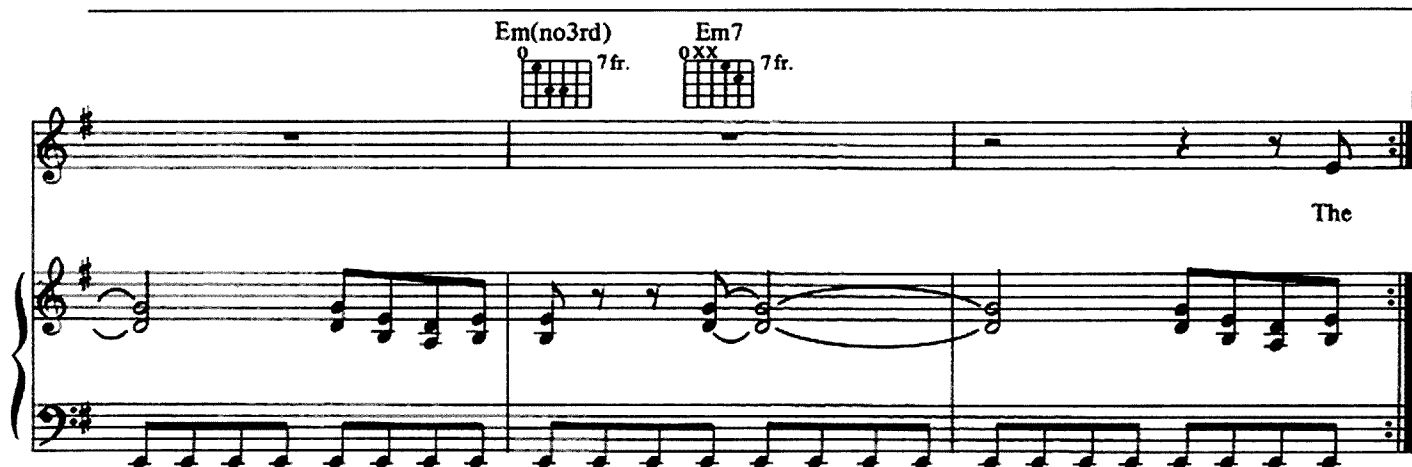
1. Em(no3rd) 7fr. Em7 7fr.

Em(no3rd) 7fr. Em7 7fr. Em(no3rd) 7fr. Em7 7fr.



Em(no3rd) 7fr. Em7 7fr.

The

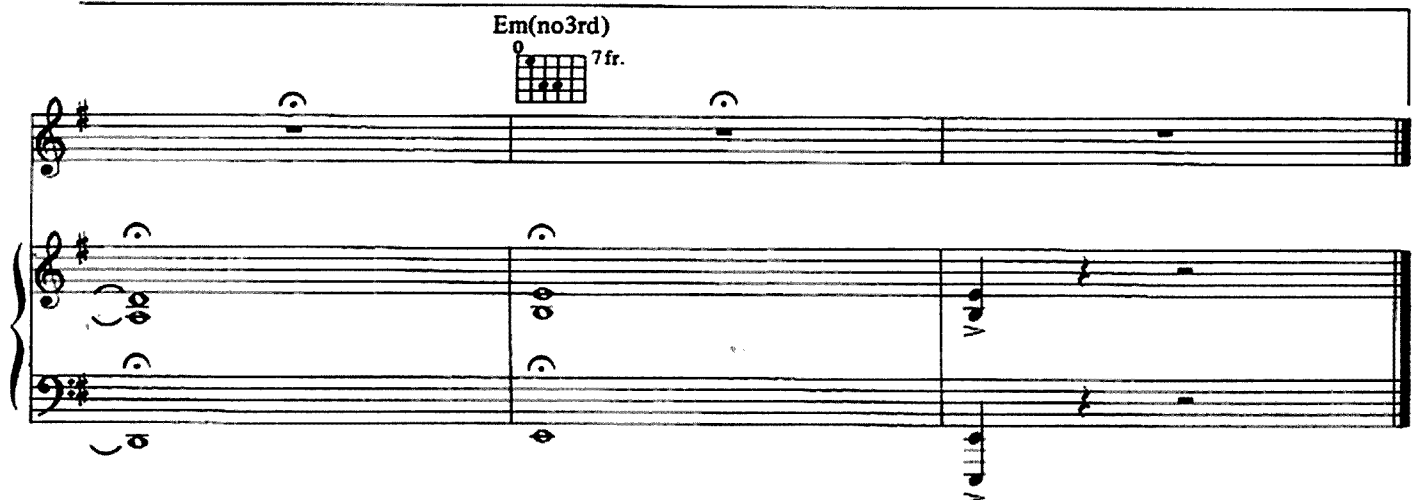


2. D(no3rd) 5fr.

rit.



Em(no3rd) 7fr.



Make it Real

Words by Herman Rarebell

Music by Rudolf Schenker

Medium Rock beat






mf

1. 2.




1. You can al - ways trust your
2.3. Did you ev - er have a

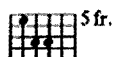







in - ner feel - ings, — 'cause they al - ways tell the truth. —
 se - cret yearn - ing? — Don't you know it could come true?

Dm(no3rd)



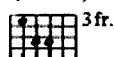
Bb(no3rd)



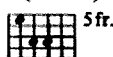
F(no3rd)



C(no3rd)



Dm(no3rd)



Bb(no3rd)

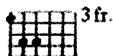


Where did it get you then, your an - a - lyz - ing? — Just do what feels
Now's the time to set wheels turn - ing, — to o - pen up your

F(no3rd)



G(no3rd)



Dm(no3rd)



Bb(no3rd)



F(no3rd)



C(no3rd)



right for you.
life for you.

1. 3. If you take life as a cra - zy gam - ble, —
2. As you know, there's al - ways good and e - vil. —

Dm(no3rd)



Bb(no3rd)



F(no3rd)



G(no3rd)



Dm(no3rd)



Bb(no3rd)



throw your dice,
Make your choice;

take your chance. —
don't be blind. —

You will see it from a
O - pen up your mind and

F(no3rd)



C(no3rd)



Dm(no3rd)



Bb(no3rd)



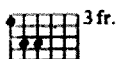
F(no3rd)



dif - frent an - gle, —
don't be triv - ial. —

and you too can new join world the dance. —
There's a whole new world to find. —

G(no3rd)



Dm



C



Make it real, not fan - ta - sy,

fan - ta - sy. —

Make it real, not fan - ta -

Dm



C



Dm



C



sy,

fan - ta - sy. —

1.2.

3.

Dm(no3rd)



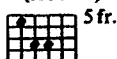
Don't Make No Promises

Words by Herman Rarebell

Music by Matthias Jabs

Fast Rock beat

Dm(no3rd)



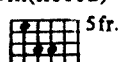
F(no3rd)



C(no3rd)



Dm(no3rd)



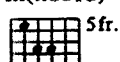
F(no3rd)



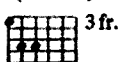
C(no3rd)



Dm(no3rd)



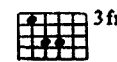
F(no3rd) G(no3rd)



A(no3rd)

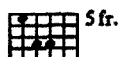


C(no3rd)



She did - n't I saw this girl — walk - ing down the street. —
Next day, can you be - lieve, — what I'd got to say. —
she was at the show. —

Dm(no3rd)



5 fr.

F(no3rd) G(no3rd)



3 fr.

A(no3rd)



5 fr.

I thought, oh yeah, she looks rath - er neat.____
 Just shook, her head and looked the oth - er way.____
 She said, "Hey, man, you're great," and she took me home.____

C(no3rd)



3 fr.

C#(no3rd) Dm(no3rd)



4 fr.



5 fr.

F(no3rd)



G(no3rd)



3 fr.

I grabbed my chance and played ____
 And then she said, "I've met ____
 She start - ed to un - dress. ____

A(no3rd)



5 fr.

C(no3rd)



3 fr.

Dm(no3rd)



5 fr.

F(no3rd)



my u - su'l game.____
 your type be - fore.____
 What a shock to see.____

For me I
 Pad - ded you're
 bra,

G(no3rd)
3 fr.A(no3rd)
5 fr.1. C(no3rd) 3 fr. C#(no3rd) 4 fr.
To Coda

tell you, man, — it can be a strain.
all the same. — You're such a bore."
blonde wig. — Not much left for me. —

2. C(no3rd) 3 fr.

Dm(no3rd) 5 fr.

F(no3rd) 8 fr.

G(no3rd) 10 fr.

Oh no,

C(no3rd) 3 fr.

Dm(no3rd) 5 fr.

F(no3rd) 8 fr.

don't make no prom - is - es, — oh

G(no3rd) 10 fr.

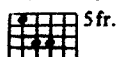
C(no3rd) 3 fr.

1. Dm(no3rd) 5 fr.

no, your bod - y can't keep.

2.

Dm(no3rd)



5fr.

D. S. S^{f} at Coda C^{f}

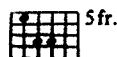
Coda

C(no3rd)



3fr.

Dm(no3rd)



5fr.

Repeat and fade

F(no3rd)

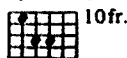


8fr.

keep.

Oh

G(no3rd)



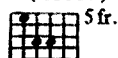
10fr.

C(no3rd)



3fr.

Dm(no3rd)



5fr.

no,

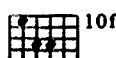
don't make no prom - is - es, —

F(no3rd)



8fr.

G(no3rd)



10fr.

C(no3rd)



3fr.

Dm(no3rd)



5fr.

oh

no,

your bod - y can't keep.

Lady Starlight

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

Dmaj7

A horizontal ruler with a scale from 0 to 5 feet. The number '0' is written above the leftmost tick mark. The text '5 fr.' is written to the right of the ruler.

0 5 fr.

mp

The image shows a musical score for 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 4/4 time signature. The bass staff has a key signature of one sharp (F#) and a 4/4 time signature. The music is in common time (C). The melody is in the treble staff, and the bass line is in the bass staff. The piece is marked 'mp' (mezzo-piano). The score includes a repeat sign and a first ending. A guitar chord diagram is shown above the first measure of the treble staff, indicating a G major chord (G, B, D) with a 5th fret position. The score is for a guitar and piano arrangement.

G/D

A/E

5 fr.

The musical score for "The Rose Tree" is presented in three systems. Each system consists of three staves: a treble staff for the vocal melody, a grand staff (treble and bass) for the piano accompaniment, and a guitar staff at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The guitar part is written in standard notation with fret numbers and chord diagrams. The first system shows the beginning of the piece with a G/D chord diagram. The second system shows the continuation of the melody and accompaniment. The third system shows the end of the piece with an A/E chord diagram and a 5fr. marking.

Dmaj7

 2

G/D

Dmaj7

5 fr.

G/D

Walk - ing through a win - ter night, — count - ing the stars — and
Dream - ing through a win - ter night, — mem - 'ries of you — are
Walk - ing through a win - ter night, — count - ing the stars — and —

A/E 5fr. A 5fr. Dmaj7 5fr.

pass - ing time. — I dream a - bout the sum - mer days, —
 pass - ing by. — It seems to me like yes - ter day. —
 pass - ing time. — Snow danc - es with the wind. —

G/D A/E 5fr.

love in the sun, — and lone - ly bays. —
 I think you knew — I could - n't stay. —
 I wish I could be — with you a - gain. —

A 5fr. G x000 Bm G x000 To Coda

I see the stars. — They're miles and miles a - way, —

1. A/E 5fr. Dmaj7 5fr. G/D

like our love — on one of these lone - ly win - ter nights. —

Sheet music for guitar and piano, featuring guitar chords and lyrics.

Chords:

- A/E (5 fr.)
- A (5 fr.)
- 2. A/E (5 fr.)
- D
- C
- D
- C
- D
- C
- D
- C
- D
- Dmaj7 (5 fr.)

Lyrics:

like our love. La - dy Star

light, help me to find my love. La - dy Star -

light, help me to - night, help me to find my love.

Instrumental

G/D A/E 1. 2. *D. S. ff al Coda*

Coda A/E 5fr. D C D

like our love. La - dy Star - light, help me to find my love.

C D C 1. 2. D

La - dy Star - light, help me to - night, help me to find my love.

C 3. D C D

La - dy Star - find my love.

The Zoo

Words by Klaus Meine

Music by Rudolf Schenker

Medium Blues (♩ = ♪³ ♪)

Em(no3rd)



mf

Em(no3rd)



The job is done_ and
I meet my girl. _ She's

I go out. — An - oth - er bor - ing day. — I
dressed to kill. — And all we gon - na do — is

leave it all — be - hind me now, — so man - y worlds a - way. —
walk a - round — to catch the thrill — on streets we call the zoo. —

1. Em(no3rd) 2. Em(no3rd) G D
We eat the night, — we

Em C G D Em
drink the time, — make our dreams — come true. — And

call the zoo. ____

We

R.H. 3

C(no3rd)

3 fr

Em(no3rd)

First system of musical notation, featuring a vocal line and piano accompaniment in G major.

To Coda

Second system of musical notation, continuing the vocal line and piano accompaniment.

En -

Em(no3rd)



Third system of musical notation, including lyrics and piano accompaniment.

joy the zoo__ and walk down__ For - ty - sec-ond Street__

Fourth system of musical notation, including lyrics and piano accompaniment.

— You gon-na be__ (whispered) ex - cit - ed too,__ and

D. S. $\frac{5}{8}$ (with repeats) al Coda

C(no3rd)



Em(no3rd)



Coda



you will feel the heat. — We

Repeat and fade

Em(no3rd)



Can't Live Without You

Words by Klaus Meine

Music by Rudolf Schenker

Medium Rock beat

Chord diagrams for guitar:

- Dm/A:
- A:

First system:

Chord progression: Dm/A A Dm/A A Dm/A A Dm/A A

Second system:

Chord progression: Dm/A A Dm/A A Dm/A A

Third system:

Chord progression: Dm/A A A(no3rd)

Vocal line:

You stand in front of the band — with all those
hands in the air — so I can

Dynamic marking: *mf*

scarves in your hands. I see you play im - ag - i - nar - y gui - tars.
see you are there. I wan - na see all your lights shin - in' on.

A(no3rd)



N.C.

You peo - ple shak - in' your heads right to the end of the set, you real - ly
Want you to stand up and dance. Gon - na leave you no chance to take a

Dm/A

A

Dm/A

N.C.

turn me on wher - ev - er we are. breath be - tween each sin - gle song. Can't live, can't

A

Dm/A

A

Dm/A

A

live with-out you.



Can't live, can't — live with-out you.



Can't live, can't — live with-out you.



Can't live, can't —



— live with-out you. Put your

1.

2. D(no3rd) A(no3rd)

 5fr. 

Stand up and shout! — We're

D(no3rd) A(no3rd) D(no3rd) A(no3rd)

 5fr.   5fr. 

read - y to rock, — we're read - y to roll. — Stand up and shout! —

G(no3rd) To Coda A(no3rd)

 3fr. 

— Are you read - y? — Are you read - y? —

R.H.

G(no3rd)/A F(no3rd)/A

  3fr.

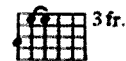
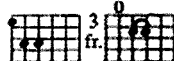
— Come on and get it!

G(no3rd)A(no3rd)

G(no3rd)/A

F(no3rd)/A

N.C.

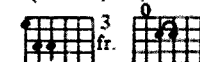


1.

G(no3rd) A(no3rd)

2.

N.C.

D. S. $\frac{3}{4}$ al Coda

Coda

C(no3rd) 3fr.

D(no3rd) 5fr.

Repeat and
fade

Dm/A

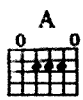
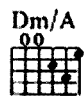
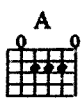
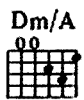
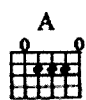
A

Dm/A

N.C.

y? _____ Come on and get it!

Can't live, can't _____



— live with-out you.

Blackout

Words by Klaus Meine, Herman Rarebell and Sonja Kittelsen

Music by Rudolf Schenker

Moderately fast

Em(no3rd)



First system of music. Treble clef staff is empty. Piano accompaniment in 4/4 time, key of E major, starting with a forte (f) dynamic. The piano part features a rhythmic pattern of eighth and sixteenth notes.

1. 5fr.

Em(no3rd)



Second system of music. Treble clef staff contains the vocal melody. Lyrics: I re - al - ize I head ex - plodes; grab my things and. The piano accompaniment continues with the same rhythmic pattern, featuring a sustained chord in the right hand.

G(no3rd)

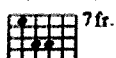


C(no3rd)



Third system of music. Treble clef staff contains the vocal melody. Lyrics: missed a day, but I'm too wrecked to care an - y - way. my ears ring. I can't re - mem - ber just where I've been. make a run. On my way out an - oth - er one. The piano accompaniment continues with the same rhythmic pattern.

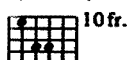
Em(no3rd)



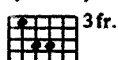
I look a - round_ and see this face._
 The last thing_ that I re - call,_
 would like to know_ be - fore I stop._

 The first system of the musical score. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of two staves in G major, with the right hand in treble clef and the left hand in bass clef. The lyrics are written below the vocal line.

G(no3rd)



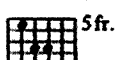
C(no3rd)



What the hell!_ Have I lost my taste?_
 I got lost_ in a deep black hole._
 Did I make_ it or did I flop?_

 The second system of the musical score. The vocal line continues in treble clef. The piano accompaniment continues in G major. The lyrics are written below the vocal line.

D(no3rd)



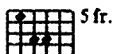
C(no3rd)



Don't want to find out.____
 Don't want to find out.____
 Don't want to find out.____

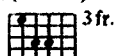
 The third system of the musical score. The vocal line continues in treble clef. The piano accompaniment continues in G major. The lyrics are written below the vocal line.

D(no3rd)



Just want to cut out.
 Just want to cut out.
 Just want to get out.

C(no3rd)

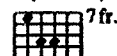


To Coda

1.

2.

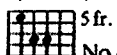
Em(no3rd)



My

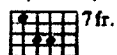
Black -

D(no3rd)



No chord

Em(no3rd)



1. 2. 3.

D(no3rd)



N.C.

out.

I real - ly had a black - out.

Em(no3rd)



4. D(no3rd)



N.C.

Black - out.

Em(no3rd)



1.

2. D(no3rd) 5 fr.

Repeat and fade

D. S. al Coda Coda

Coda

Em(no3rd) 7 fr.

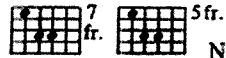
D(no3rd) 5 fr.

N.C.

Black - out.

I

Em(no3rd) D(no3rd)



Em(no3rd) 7 fr.



I real - ly had a black - out.

Black -

No One Like You

Words by Klaus Meine

Music by Rudolf Schenker

Medium tempo

Am(no3rd) F(no3rd) G(no3rd) 3fr. Am(no3rd)

mf
R.H.

F(no3rd) G(no3rd) 3fr. Am(no3rd) F(no3rd) G(no3rd) 3fr.

F(no3rd) E(no3rd)

Am F Am

Girl, 't's'been a long — time that we've — been a — part. — much too long —
 Girl, there are real — ly no words — strong e — nough — to de — scribe —

F Am F

— for a man — who needs love. — I miss — you since I've been a —
 — all my long — ing for love. — I don't — want my feel — ings re —

C E Am

way. — Ooh, Babe, was — n't eas —
 strained. — babe, I just need —

F Am

y to leave — you a — lone. — 'T's'get — ting hard —
 — you like nev — er be — fore. — Just im — ag —

er each time__ that I go.___ If I__ had the choice__ I would stay.___
 inc you'd come__ through this door.___ You'd take__ all my sor - row a - way.___

There's no one like

you. I can't wait__ for the nights__ with you.___ I im - ag -

inc the things__ we'll do.___ I just wan - na be loved__ by you.___

Chord diagrams: F, Am, C, E, Am(no3rd), F(no3rd), G(no3rd) 3fr., Am(no3rd), F(no3rd), G(no3rd) 3fr., Am(no3rd), F(no3rd), G(no3rd) 3fr.

F(no3rd)



E(no3rd)



Am(no3rd)



No one like you.

I can't wait

F(no3rd)



G(no3rd)



3fr.

Am(no3rd)



F(no3rd)



G(no3rd)



3fr.

for the nights with you.

I im - ag - ine the things we'll do.

Am(no3rd)



F(no3rd)



G(no3rd)



3fr.

F(no3rd)



E(no3rd)



I just wan - na be loved by you.

1.

2.

D. S. ff and fade

There's no one like

Dynamite

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Fast Rock beat

F#m

D **F#m** **E**

f
R.H.

F#m

D **F#m** **E** **F#m**

Tacet

Kick your ass_ to heav - en with
 Hit the top_ to - geth - er;
 Get it now_ or nev - er. Let's

rock 'n' roll to - night. I'll make this night a
 get you with my spell. I'm gon - na make my
 get it real - ly tight. We'll make this night a

spe - cial one, make you feel al - right. Shoot my
 shot to - night, take you down to hell. Eat your
 spe - cial one, make us feel al - right. Put your

F#m
 heat in - to your bod - y; give ya all my
 meat un - til you're breath - less; twirl your hips a -
 heat in - to my bod - y; give ya all my

Tacet

E **F#m**
 size. I'm gon - na beat the beat to - night. It's
 round. I'm gon - na break my neck to - night. I'll
 size. We gon - na beat the beat to - night. Come

Tacet

time to break the ice. Dy - na - mite.

get you off the ground.

on. let's break the ice.

F#m

D F#m E

Dy - na -

F#m D F#m E

mite.

F#m

Dy - na - mite.

The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The piano accompaniment features a steady bass line and arpeggiated chords in the right hand. Guitar chord diagrams are provided for F#m (F# on 1st fret, A on 2nd, C# on 3rd, E on 4th, G# on 5th, B on 6th), D (D on 2nd fret, F# on 3rd, A on 4th, C# on 5th, E on 6th), and E (E on 1st fret, G# on 2nd, B on 3rd, D on 4th, F# on 5th, A on 6th). The lyrics are: 'time to break the ice. get you off the ground. on. let's break the ice. Dy - na - mite.'

Chord diagrams for guitar:

- D:
- F#m:
- E:
- F#m:

Lyrics: Dy - na - mite.

1. 2. D: F#m: E:

3. D: F#m: E: D: F#m: E:

D: F#m: E:

First system of music, measures 1-3. The key signature is F# (one sharp). The melody line is mostly rests. The piano accompaniment consists of eighth-note chords in the right hand and eighth-note chords in the left hand.

Second system of music, measures 4-6. The melody line has lyrics: "You, ba - by, you, ba - by, you're". The piano accompaniment continues with eighth-note chords.

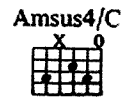
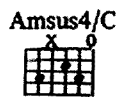
Third system of music, measures 7-9. The melody line has lyrics: "dy - na - mite!". Above the first measure of the melody is a guitar chord diagram for F#m. The piano accompaniment features sustained chords in the right hand and eighth-note chords in the left hand.

When the Smoke is Going Down

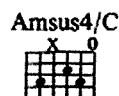
Words by Klaus Meine

Music by Rudolf Schenker

Slowly, in 2

Just when you make your way back home,
This is the place where I be - long.



I find some time
I real - ly love

C Dm Bbmaj7 Amsus4/C Dm

to be a - lone. I go to see
to turn you on. I've got your sound

C Dm Bbmaj7 Amsus4/C Dm

the place once more, just like a thou-
still in my ears while your trac -

C Dm Bbmaj7 Amsus4/C

sand nights be - fore.
es dis - ap - pear.

A Dm

I climb the stage a - gain this night, 'cause the place






— seems still a - live — when the smoke — is go - in' down. —

To Coda 



1. 

 2. 

D. S. al Coda

Coda 



When the smoke — is go - in' down. —








When the smoke — is go - in' down. —

rit.

Bad Boys Running Wild

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

B(no3rd)/E C(no3rd)/E B(no3rd)/E G(no3rd)/E D(no3rd)/E C(no3rd)/E B(no3rd)/E

f *R.H.*


C(no3rd)/E B(no3rd)/E G(no3rd)/E D(no3rd)/E C(no3rd)/E Em

D Am C


Out in the streets, — the dogs — are on the run; the cats —
 Out in the night, — glar - ing eyes in dark - ness; ti -
 Out in the streets, — the dogs — are on the run; the cats —

The musical score is arranged in three systems. The first system shows the guitar part with a 'Medium Rock beat' and a series of barre chords: B(no3rd)/E, C(no3rd)/E, B(no3rd)/E, G(no3rd)/E, D(no3rd)/E, C(no3rd)/E, B(no3rd)/E. The piano part (R.H.) begins with a forte (f) dynamic. The second system continues the guitar part with chords: C(no3rd)/E, B(no3rd)/E, G(no3rd)/E, D(no3rd)/E, C(no3rd)/E, and Em. The piano part continues with a similar rhythmic pattern. The third system introduces the vocal melody with lyrics, accompanied by guitar chords D, Am, and C. The piano part provides a harmonic foundation for the vocals.

Gmaj7/B Em D



are all in heat. Out in the streets,—
 gers wan - na fight. Out in the night,—
 are all in heat. Out in the night,—



Am C Gmaj7/B C




snakes— are all a-round you; dirt - y rats are on their way.—
 spi - ders all a-round you, spin - ning webs and make you pray.—
 spi - ders all a-round you, spin - ning webs and make you pray.—




To Coda

G D C



1. They con - trol you and they'll make you pay.—
 tie you up and you can't get a - way..
 tie you up and you can't get a - way..



B(no3rd)/E

C(no3rd)/E B(no3rd)/E G(no3rd)/E

D(no3rd)/E C(no3rd)/E B(no3rd)/E

Tacet



C(no3rd)/E B(no3rd)/E G(no3rd)/E D(no3rd)/E C(no3rd)/E

2.



No chord

A(no3rd)G(no3rd)

D



Bad boys run-ning wild _____ if you don't play a - long _____ with their games.

A(no3rd)G(no3rd)

N. C.



Bad boys run-ning wild, _____ and you





Tacet

bet - ter get out__ of their way.__













D.S. al Coda

Coda

N. C.

Bad boys run - ning wild__





if you don't play a - long__ with their games.__

N. C.

A(no3rd) G(no3rd)

1. D C

Bad boys run-ning wild, and you bet-ter get out of their way.

2. D C

bet-ter get out of their way,

Em D C Em D C

way, way.

Em D Em

Get out of their way.

ff

Rock You Like a Hurricane

Words by Klaus Meine and Herman Rarebell

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium beat

Em(no 3rd) 7fr. G(no 3rd) 3fr. A(no 3rd) C(no 3rd) D(no 3rd) 5fr. Em(no 3rd) 7fr. G(no 3rd) 3fr.

A(no 3rd) C(no 3rd) 3fr. D

No chord

It's ear - ly morn - ing. The
bod - y's burn - ing. It
ear - ly morn - ing. The

sun comes out. Last night was shak - ing and pret - ty loud. My
starts to shout. De - sire is com - ing. It breaks out loud. Lust
sun comes out. Last night was shak - ing and pret - ty loud. My

The musical score is written for guitar, piano, and voice. The guitar part features a series of chords: Em(no 3rd) 7fr., G(no 3rd) 3fr., A(no 3rd), C(no 3rd), D(no 3rd) 5fr., Em(no 3rd) 7fr., and G(no 3rd) 3fr. The piano part provides a rhythmic accompaniment with eighth and sixteenth notes. The vocal line includes the lyrics: 'It's ear - ly morn - ing. The bod - y's burn - ing. It ear - ly morn - ing. The sun comes out. Last night was shak - ing and pret - ty loud. My starts to shout. De - sire is com - ing. It breaks out loud. Lust sun comes out. Last night was shak - ing and pret - ty loud. My'. The score is in 4/4 time and the key signature has one sharp (F#).

cat is purr - ing. It scratch - es my skin. So what is wrong_ with an -
 is in cag - es till storm breaks loose. Just have to make_ it with
 cat is purr - ing. It scratch - es my skin. So what is wrong_ with an -

Em(no 3rd)



N. C.



oth - er sin? The bitch is hun - gry. She needs to tell. So
 some-one I choose. The night is call - ing. I have to go. The
 oth - er sin? The night is call - ing. I have to go. The

N. C.

Em(no 3rd)



N. C.

D(no 3rd)



N. C.

Em(no 3rd)



give her inch - es and feed her well. More days to come, - new
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's
 wolf is hun - gry. He runs to show. He's lick - in' his lips. He's

N. C. Em D N. C. Em(no3rd) 7fr. N. C. D

plac - es to go. I've got to leave. It's time for a show.
 read - y to win. On the hunt to - night for love at first sting.
 read - y to win. On the hunt to - night for love at first sting.

Em(no3rd) 7fr. G(no3rd) 3fr.

Here I am.

A(no3rd) C(no3rd) 3fr. D(no3rd) 5fr. Em(no3rd) 7fr. G(no3rd) 3fr. A(no3rd) C(no3rd) 3fr. D(no3rd) 5fr.

Rock_ you like a hur - ri - cane.

Em(no 3rd) 7fr. G(no 3rd) 3fr. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr. Em(no 3rd) 7fr. G(no 3rd) 3fr.

Here I am. Rock_ you like a hur - ri - cane._____

1. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr. 2. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr.

My

Em(no 3rd) 7fr. G(no 3rd) 3fr. A(no 3rd) C(no 3rd) 3fr. D(no 3rd) 5fr. Em(no 3rd) 7fr. G(no 3rd) 3fr.

Here I am. Rock_ you like a hur - ri - cane.

A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd)

3fr. 5fr. 7fr. 3fr. 3fr. 5fr.

Here I am. Rock_ you like a

Em(no 3rd) G(no 3rd) A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd) *To Coda* *D.S. (no repeats) al Coda*

7fr. 3fr. 3fr. 5fr. 7fr.

hur - ri - cane. It's

Coda A(no 3rd) C(no 3rd) D(no 3rd) Em(no 3rd)

3fr. 5fr. 7fr.

Here I am.

Coming Home

Words by Klaus Meine

Music by Rudolf Schenker
 Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
 Matthias Jabs, Francis Buchholz and Herman Rarebell

Moderately slow

System 1: Moderately slow. Chord diagrams for C and A are shown above the vocal line. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand. The tempo/mood is marked *mp legato*.

System 2: The vocal line continues with the lyrics: "Ev - 'ry morn - ing when I wake up yawn - ing, I'm still". The piano accompaniment continues with the same melodic pattern.

System 3: The vocal line continues with the lyrics: "far a - way. - Trucks still roll - ing through the". The piano accompaniment continues with the same melodic pattern.



ear - ly morn - ing to the place we play. _



Boy, you're home; _ you're dream - ing. Don't you know _ the tour's still



far a - way? _ Boy, you're home; you're dream-ing.



Don't you know _ you're hav - ing just a break? _

C **A**

Dream we're go - ing out on stage. — It feels — like com-ing home a - gain. —

C

Dream we're go - ing out on stage. —

A

It feels — like. . .

Fast Rock beat

Em (no 3rd) **C (no 3rd) / E** **D (no 3rd) / E** **B (no 3rd)**

7fr. **3fr.** **5fr.**

Em (no 3rd) 7fr. C (no 3rd) 3fr.

Year af - ter year out on the road.
 Day af - ter day out on the road.
 Year af - ter year out on the road.

B (no 3rd) Em (no 3rd) 7fr.

It's great to be here
 There's no place too far that
 It's great to be here

C (no 3rd) 3fr. B (no 3rd) G (no 3rd) 3fr.

to see you all. I
 we would n't go. We
 to rock you all. I

D(no 3rd) 5fr. **B(no 3rd)**

know for me it is like
 go wher ev er you like
 know for me it is like

Em(no 3rd) 7fr. **C(no 3rd)/E** 3fr.

Tacet
 com - ing home.
 to rock 'n' roll.
 com - ing home.

D(no 3rd)/E 5fr. **B(no 3rd)** **Em(no 3rd)** 7fr. *To Coda*

C(no 3rd)/E 3fr. **D(no 3rd)/E** 5fr. **B(no 3rd)**

G(no 3rd) 3fr. D(no 3rd) 5fr.

B(no 3rd) F#(no 3rd) A(no 3rd)

Jump on the seat. Put your
Give me a shout. Let me
wild - er you scream for some

B(no 3rd) 1. 2. D(no 3rd) 5fr. 3. D(no 3rd) 5fr.

hands in the air. The
hear more you're rock out 'n' there. roll, —

B(no 3rd) C#(no 3rd) 4fr.

the high - er we'll go.

Em (no 3rd) 7fr. C (no 3rd)/E 3fr. D (no 3rd)/E 5fr.

1. B (no 3rd) 2. B (no 3rd) D.S. $\frac{3}{4}$ al Coda

Coda Repeat and fade Em (no 3rd) 7fr.

Com-ing

C (no 3rd)/E 3fr. D (no 3rd)/E 5fr. B (no 3rd)

home. Like com - ing

Em (no 3rd) 7fr. C (no 3rd)/E 3fr. D (no 3rd)/E 5fr. B (no 3rd)

home.

Big City Nights

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Bright Rock beat

Am (no 3rd)

F/A

G(no 3rd)

3fr.

Gsus4

xoo

1. G Am (no 3rd) 2. G Am (no 3rd) F

When the day light light

C(no 3rd)

3fr.

D(no 3rd)

5fr.

Am (no 3rd)

xoo

is fall - ing down in - to the night and the sharks
is ris - ing up in my eyes and the long

try night to has cut a big piece out of life, —
 — has left me back — at some-bod - y's side, —




F **C(no3rd) 3fr.** **Esus4**

it feels al - right to go out to catch an
 it feels al - right for a long, sweet min - ute,


E **Amsus4** **Am** **F6** **F** **C(no3rd) 3fr.**




out - ra-geous thrill. — But it's more — like spin-ning wheels —
 like hours be - fore. — But it's more — like look-ing out —

D(no3rd) 5fr. **Amsus4** **Am** **F6**



 3fr.
 




— of for - tune which nev - er stands still. — }
 for some - thing I can't find an - y more. — }





 3fr.

Big cit - y, big cit - y nights, —



— you keep me burn - ing. Big cit - y.



G(no 3rd)



1.

Gsus4



G



Am(no 3rd)



big cit - y nights. —

When the sun —

2.

Gsus4



G



Am(no 3rd)



F/A



Al - ways yearn - ing.

Big cit - y,

big cit - y nights. —

you keep me burn - ing.

G(no 3rd)



Gsus4



G



Am(no 3rd)



Big cit - y,

big cit - y nights. —

F/A






G(no 3rd)







Gsus4







There is no dream —

— that you can't make true, — if you're look - ing for love. —

But there's no girl — who's burn - ing the ice — a - way from my

D.S. $\frac{9}{8}$ (2nd ending) and fade


heart. — May - be to - night.

I'm Leaving You

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Fast Rock beat
No chord

Fast Rock beat
No chord

f
R.H.

Em C D Dsus4 D Em C D Dsus4 D

Ooh,
You
Ooh,

girl, I'm leav - ing you...
should - n't feel so blue...
girl, I'm leav - ing you...

Yes, I'm
should - n't
Yes, I'm

Em C D Dsus4 D Em C

leav - ing you... I've got to go... to - night...
 feel so blue... when I go... to - night...
 leav - ing you... I've got to go... to - night...

Dsus4 Em C D Dsus4 D Em C

Ba - by, Ooh, girl, I'm leav - ing you...
 Ba - by, you should - n't feel so blue...
 Ba - by, you should - n't feel so blue...

D Dsus4 D Em C D Dsus4 D

Yes, I'm leav - ing you... I've got to go...
 should - n't feel so blue... when I'm gone...
 should - n't feel so blue... when I'm gone...

N. C.

G D

I can't stay. I can't stay. I can't stay.

To Coda

1. 2.

G C D B C G D

Keep me in your mind till I come back

1.2.3. 4. N.C.

Em D Em D Em D Em D

to love ya. to take you worlds a - way.

Coda

D.S. al Coda

Repeat and fade

G C D

Keep me in your mind—

B C G D Em D Em D

till I come back to love ya.

As Soon as the Good Times Roll

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium Rock beat

The musical score is written for guitar, piano, and voice. It is in the key of B minor (two sharps: F# and C#) and 4/4 time. The tempo is marked 'Medium Rock beat'. The score is divided into three systems, each with guitar chords indicated above the staff and piano accompaniment below. The vocal melody is written in the treble clef, with lyrics underneath.

System 1: Guitar chords are Bm, Bmsus4, and A. The piano accompaniment starts with a *mf* dynamic. The vocal melody begins with a whole note rest.

System 2: Guitar chords are G, Bm, and Bmsus4. The vocal melody includes the lyrics: "If you feel real sad some - times, / If you feel that all your life".

System 3: Guitar chords are A, G, and Bm. The vocal melody includes the lyrics: "caught in bad vi - bra - tions, and it seems / is packed with com - pli - ca - tions, and al - most ev -".

Bmsus4 A G

— you've lost your drive — and your des - ti - na - tion; —
 'ry - thing you try — ends up in new frus - tra - tions: —

Bm Bmsus4 A

if you feel — that life's — pass - ing by, pass - ing

G Bm Bmsus4

by, catch the train — of bet - ter times. —

A musical score for a song, likely a guitar and vocal piece, with piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of six systems of staves. The first system shows the vocal melody starting with the lyrics "Rock to - night." and guitar chords A and G. The second system continues the vocal melody with lyrics "Hard times go as soon as the good times roll." and guitar chords G, A, Bm, D, and A. The third system features a piano accompaniment section marked with a forte (f) dynamic, with guitar chords G, Bm, G, A, and Bm. The fourth system continues the piano accompaniment with the same chords. The fifth system shows the vocal melody resuming with lyrics "soon as the good times roll." and guitar chords D, A, and G. The sixth system concludes the piece with a final piano accompaniment section. The score includes various musical notations such as notes, rests, and accidentals, as well as guitar-specific symbols like "x" for muted strings and "o" for natural harmonics.

A

G

Rock to - night.

G

A

Bm

D

A

Hard times go as soon as the good times roll.

f

G

Bm

G

A

Bm

Hard times go as

D

A

G

soon as the good times roll.

1.

mf

Repeat and fade

2.

All your life,

yeah, yeah, yeah, — yeah; life,

all your life;

Crossfire

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

System 1:

- Chords: Em, C, Dsus2
- Tempo/Volume: *mf*
- First Ending: Bsus4
- Second Ending: Bsus4

System 2:

- Chords: Fm, B, G
- Lyrics: seems to me a night-mare be-comes re-al-i- Can I trust the mean-ing of the life line in my

ty. hand, which is as long as ex - cit - ing par - a - dise are I could

The last days of the hun - dred years.

ty. hand, which is as long as ex - cit - ing par - a - dise are I could

gone be for you and me. We're liv - ing in the
a luck - y man. but I'm liv - ing in the

gone be for you and me. We're liv - ing in the
a luck - y man. but I'm liv - ing in the

cross - fire, and we'll be killed at first. } Why can - not peo - ple
cross - fire of a time that starts to burn. }

cross - fire, and we'll be killed at first. } Why can - not peo - ple
cross - fire of a time that starts to burn. }

that we made_ the lead - ers of the world_ un - der -

stand_ that we don't wan - na fight, -

un - der - stand we are

much too young_ to die, un - der - stand

The musical score is written for guitar and piano. It consists of six systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#). The guitar part includes chord diagrams for B, G, D, Em, C, Dsus2, Bsus4, and Em. The piano part features a steady bass line in the left hand and chords in the right hand.

C Dsus2 Bsus4

no one will sur - vive, un - der -

Em C Dsus2

stand that we love our life?—

1. Bsus4

2. Bsus4

D. S. $\frac{8}{8}$ and fade

Un - der -

Still Loving You

Words by Klaus Meine

Music by Rudolf Schenker

Arranged by Dieter Dierks, Rudolf Schenker, Klaus Meine,
Matthias Jabs, Francis Buchholz and Herman Rarebell

Medium tempo

Am/E **Am/G** **Am/F**

mp legato

with pedal

1. **E7** 2. **E7**

Am

Time, it needs time to win back your love... a -
Love, on - ly love can bring back your love... some -

B

gain. } I will be there. I will be
day. }

The musical score is written for guitar and piano. The guitar part is in 4/4 time, starting with a medium tempo. The piano accompaniment is in 4/4 time, marked *mp legato* and *with pedal*. The score includes three systems of music. The first system shows the guitar playing a melodic line with chords Am/E, Am/G, and Am/F. The second system shows the guitar playing a melodic line with chords 1. E7 and 2. E7. The third system shows the guitar playing a melodic line with chord Am. The piano accompaniment provides a harmonic foundation with chords Am and B. The lyrics are written below the piano part.

E

there.

1. 2.

Am/E Am/G 5fr. Am/F

1. E7 2. E7

Am

Fight, Try, babe, I'll fight ba - by, try to win back your love_ a - to trust in my love_ a -

mf


B




gain. I will be there. I will be
gain. I will be there. I will be



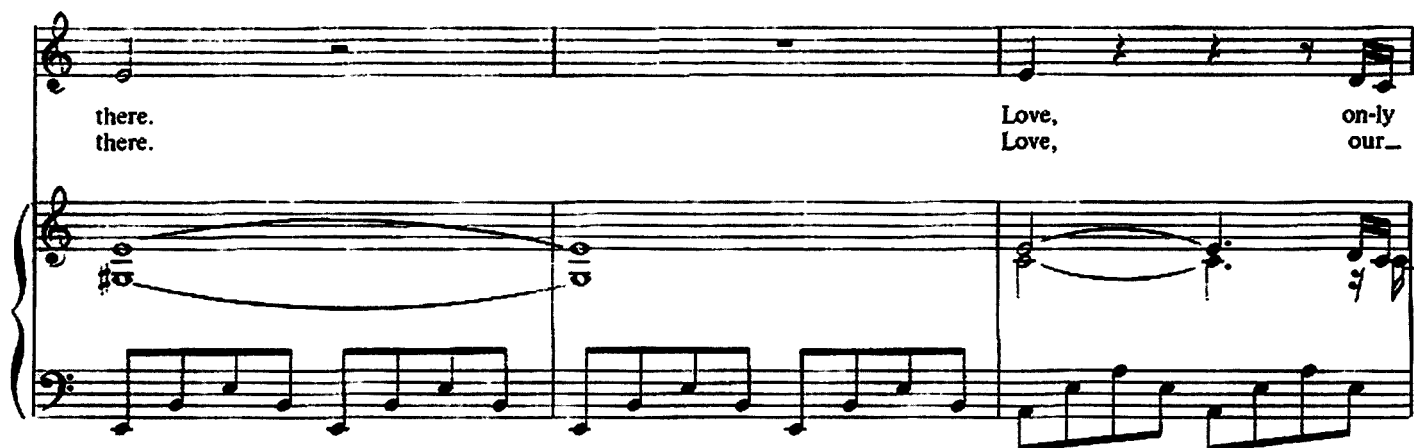
E



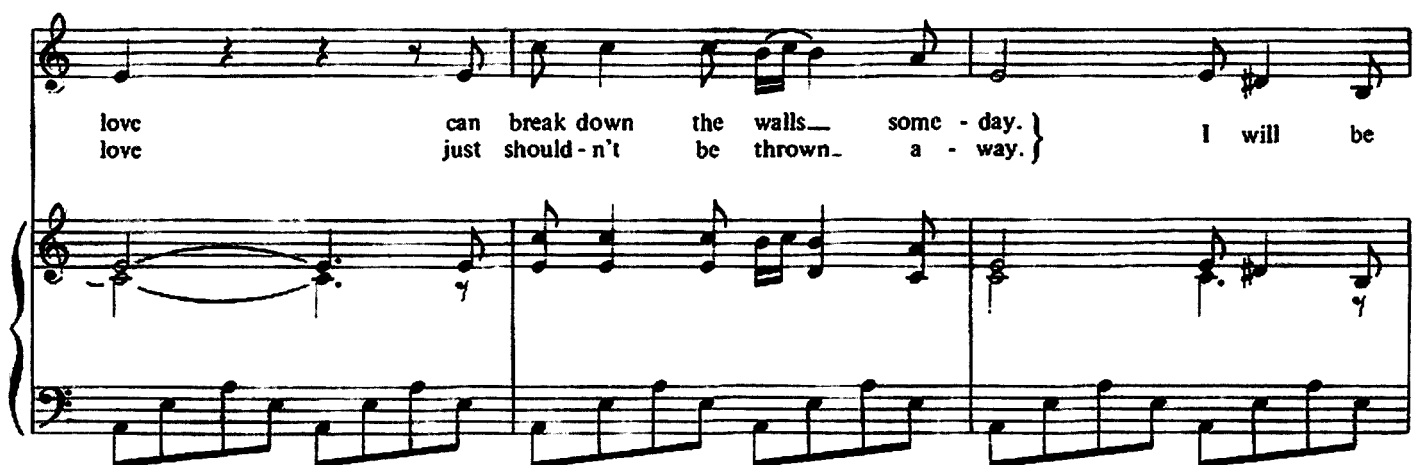
Am



there. Love, on-ly
there. Love, our...



love can break down the walls— some - day. } I will be
love just should - n't be thrown_ a - way. }



B E

there. I will be there.

Am(no 3rd) 5fr. F(no 3rd) C(no 3rd) 3fr. G(no 3rd) 3fr.

If we'd go a - gain all the way from the start,

Am(no 3rd) 5fr. F(no 3rd) C(no 3rd) 3fr. G(no 3rd) 3fr. To Coda

I would try to change the things that killed our love.

Am(no 3rd) 5fr. Dm(no 3rd) 5fr. E(no 3rd) 7fr.

Your pride has built a wall so strong that I can't get through.

Am(no 3rd) 5fr. F(no 3rd)

Is there real - ly no chance to

G(no 3rd) 3fr. 1. Am/E Am/G 5fr.

start once a - gain? I'm lov - ing you.

mp

Am/F E7

Am/E Am/G 5fr. Am/F E7

2. *D.S. $\frac{3}{4}$ al Coda*

Coda Am (no 3rd) 5fr. G (no 3rd) 3fr. Am (no 3rd) 5fr. Dm (no 3rd) 5fr.

Yes, I've hurt your pride, and I

E (no 3rd) 7fr. D (no 3rd) 5fr. E (no 3rd) 7fr. Am (no 3rd) 5fr. F (no 3rd)

know what you've been through. You should give me a chance.

G (no 3rd) 3fr.

This can't be the end. I'm still lov - ing

Repeat and fade Am (no 3rd) 5fr. F (no 3rd) C (no 3rd) 3fr. G (no 3rd) 3fr.

you. I'm still lov - ing